

# "ONLY STANDS ABOUT SO 'IGH."

Albert Chevalier is a Regular "Little Nipper," and He is Coming to New York to Earn \$3,000 a Week.

London, Jan. 4.—It has taken as much time and labor to persuade Albert Chevalier to show himself in America as were involved five years ago in persuading him to show himself on the music hall stage.

This surprising little artist is slow to move. His prejudices are very strong. He is inclined to be insular in his views. The prospect of a violent change in the placid current of his life startles him, and causes him to shrink, abashed.

Ever since he first achieved his remarkable fame his friends have been trying to induce him to accept the handsome offers with which he has been showered by American managers. But Chevalier was stubborn to their entreaties. His logic was unassailable. He preferred London. Here he was famous, prosperous, contented. He did not care for travel. He did not care for money, since he had already enough. The change would disturb him. Besides, the Americans would never understand his songs.

And, as it happened, if Chevalier had been playing his cards elaborately with a view to securing the most glittering possible offer for an American appearance, he could not have done better. No one who knows him entertains this idea for a moment, but there is general satisfaction at the knowledge that the coster singer has about decided to yield to the solicitations of Messrs. Koster & Bial, who want him to enter into a contract for a New York engagement at a salary of \$3,000 a week. Doubtless the consummation of the negotiations will have been announced before this reaches New York.

What has caused Chevalier to yield? Without being avaricious, it is quite likely that the magnificence of this latest offer has dazzled him, and inspired him with a wish to earn a salary that will make his comrades of "the falls" open-mouthed with astonishment. And doubtless the importunities of his friends had something to do with it, to say nothing of the importunities of Koster & Bial, who were desperately desirous of doing something brilliant to offset the triumph achieved by their hated rival in securing Yvette Guilbert. The success of the Frenchwoman, too, doubtless convinced Chevalier that even if his New York audiences did not understand his songs they would understand his salary, and treat him with distinguished consideration on that account.

"Yes, yes," he said to me, in his peculiarly quiet and gentle tone, when I spoke to him about his projected trip. "The details are not settled yet—the date, and that kind of thing, you know—but otherwise it's practically arranged."

"And are you satisfied with your prospects?"

"Financially, you mean? Oh, yes, Messrs. Koster & Bial are treating me awfully well. And, after all, it seems the proper thing to do nowadays to make an American tour. I resisted the idea for a long

"Why?"

"Oh, I don't know. Habit, I suppose. And a dread of encountering audiences who would not be in sympathy with my work. Even now I feel a little diffident about it. It's impossible, you see, that people in New York would understand the coster character. We in London wouldn't understand their native types—their hoodlums, for instance."

"But then, 'One touch of nature,' you know?"

"Yes, but my work is so specialized. However, I am not going to create difficulties for myself. I shall present the coster as I know him to the New York public, and trust that they will like him and like me. And Messrs. Koster & Bial think they will. If they did not they would not want me."

Albert Chevalier is a small man and an unassuming man. His wonderful success—he is the idol of the London public—has not

turned his head in the least, nor has he changed in his tastes or habits, since he played not particularly prominent comedy parts on the "legitimate" stage a few years ago. The expression of his face is ingenuous, and so is his speech, but his eyes are keenly observant, and there are lines of humor and sympathy about his mouth.

It was with a modest air that Chevalier spoke about his art.

"Oh, yes!" he said, "I suppose it was because I looked at the coster character from a new point of view that I was so successful from the beginning of my music hall career. Of course, we had always had the stage coster, but somehow he wasn't

## Chevalier Proposes to "Sweet Lizer."



the real thing. Now, I don't know whether mine is the real thing or not, but people seem to like it.

"The trouble with the old-style stage coster was that he was a grotesque beast, with a horrible dialect, who was always getting drunk and beating his donkey. He possessed none of the softer human instincts of all. Hence he was not natural. Because, we're all human, you know."

And, somehow, the remark was made with such a meaning infection that it did not sound a bit like a platitude. Perhaps it wasn't.

"Of course," continued Mr. Chevalier,

the Savage Club, and the boys there liked them immensely. Then, too, I'd sing at social functions, and my work seemed to be well liked.

"After a while I began to receive offers from music hall managers, but would not entertain them. You see, it seemed like retrogression to step down from the theatrical to the music hall stage. But public opinion on that matter began to undergo a change. Miss Amy Roselle, the charming actress, who, with her husband, Arthur, Dacre, committed suicide in Australia the other day, accepted an engagement at the Empire to recite Tennyson's 'Mizpah.' I dare say that influenced me."

"Anyway, I yielded, with many misgivings, and appeared at the Pavilion."

"And have you regretted it?"

"No," said Chevalier, seriously.

He might well have smiled at the question, for everybody knows how he bounded into fame, and how he is now in a position to earn, perhaps, fifty times the salary he ever received as a "legitimate" comedian, to say nothing of the royalties on his songs.

The first song Chevalier sang to a London music hall audience was the "Coster Serenade." While perhaps it does not possess the elements of popularity in America so fully as some of his more rattling ditties, it is, without doubt, his most artistic creation. It breathes of the coster's romance. The singer cuts a pathetic little figure as he serenades his hard-hearted sweetheart. There is nothing boisterous in his methods, and the emotion is none the less plaintive because it is grotesque. More important still, it is human right through. Here are the words:

You aint forgotten yet that night in M'y,  
Down at the Welsh 'Arp, w'ich is 'Endon w'y,  
You fancied winkles and a pot o' tea,  
"Four 'arf," I mumbled, "is good enough  
for me;  
Give me a word o' 'ope that I may win,  
You prods me gently with the winkle pin.  
We was as 'appy as could be that d'y,  
Down at the Welsh 'Arp, w'ich is 'Endon w'y.

Oh, 'Arriet! I'm w'iting, w'iting for you,  
my dear;

Oh, 'Arriet! I'm w'iting, w'iting alone out  
'ere.

W'en that moon shall cease to shine  
Fawse will be this 'eart of mine.

I'm bound to go on lovin' yer, my dear—  
(Spoken) Dye 'ear?

You aint forgotten 'ow we drove that d'y  
Down at the Welsh 'Arp in me donkey sh'y.

Folks with a "Chy-like" shouted, "Aint they  
smart?"

You looked a queen, me every inch a Bart.  
Seemed that the moke was s'ging, "Do me  
proud!"

Mine was the noblest turnout in the crowd,  
Me in my pearls felt a toff that d'y,  
Down at the Welsh 'Arp w'ich is 'Endon w'y.

Oh, 'Arriet! etc.

Eight months ago, and things is still the  
same;

You're known around 'ere by yer maiden  
name,

I'm gittin' cheered by me yals, 'cos why?

There's lots of humor about the coster,  
and I've tried to portray it in my own way.  
But there are many other things besides  
humor, and I've tried to portray them, too.  
That is what surprised the public."

"How did you come to make a study of  
the coster character?"

"Because it interested me. Long before  
I ever dreamed of giving coster impersonations—much less going on the music hall stage—I found it a great diversion to mingle  
with them in their pleasures at 'Appy  
'Amsted and elsewhere, and even to live  
among them. That is how I learned what  
a good fellow the coster really is, and came  
to understand something about his love affairs  
and his domestic joys. I had never realized  
before that there was romance in the  
coster's life, and that he was an affectionate  
husband and a proud father, as well as being  
an ardent lover and a genius at repartee."

"And when did you begin to interpret his  
virtues to others?"

"Oh! a long time ago. To my friends,  
first of all. I wrote some coster songs,  
some to my own music, and others to the  
compositions of Crook and others. They  
were published, but the public did not  
care to buy them. I used to sing them at

Nightly I wearles 'ere for your reply.  
Summer 'as gone and its a-freezin' now,  
Still love's a burnin' in me 'eart, I vow,  
Just as it did that 'appy night in M'y,  
Down at the Welsh 'Arp, w'ich is 'Endon w'y.

Oh, 'Arriet! etc.

Next came a song of an entirely different  
character. It detailed the hilarious adventures  
in the Old Kent Road of a coster and his  
"maissus," who had inherited a donkey  
"shay." But this is how the circumstance is  
explained:

Last week down our alley comes a toff—  
Nice old geezer, wiv a nurlly cough—  
See me missus, tykes 's topper off

In a very gentlemanly w'y.  
'Ma'am,' says 'e, 'I 'ave come news to tell,  
Your rich Uncle Tom, of Camberwell,  
Popped off recent—'w'ich it aint a sell—  
Leavin' you 'a little donkey sh'y."

"Wot cheer!" all the neighbors cried.

"We've yer goin' to meet, Bill?"

"A've yer bought the street, Bill?"

Wot! I thought I should 'ave died—  
Knocked 'em in the Old Kent Road!

The "Little Nipper" is full of delicious  
comedy in its portrayal of paternal pride.  
Describing the precocity of his youngster,  
the coster sings:

'E'll stick up like a Briton for 'is yals,  
And aint 'e just a terror wiv the gals!  
I loves to see 'im cuttin' o' a dash,  
A walkin' down our alley on the mash.  
But funnier still are the words spoken,  
not sung:

Only last Sunday me an' the missus took  
'im out for a walk—I should say 'e took 'us  
out. As we was a-comin' 'ome I says to the  
old gal, "Let's pop into the Broker's Arms  
and 'ave a drop o' beer. She didn't rise no  
h'objection, so 'im we goes, followed by 'is  
nibs—I'd forgotten all about 'im. I go to the  
bar and calls for two pots o' four  
'arf. Suddenly I feels 'im a-tuggin at my  
coat. "Wots up?" says I. "Wot did yer  
call for?" says 'e. "Two pots o' four 'arf,"  
says I. "Oh!" says 'e, "Aint mother goin'  
to 'ave none?"

And here is a verse from "Mrs. Emery  
'Awkins."

She wears a 'artful bonnet, feathers stuck  
upon it.

Coverin' a fringe all curled;  
She's about the sweetest, prettiest and neatest  
Doner in the wide, wide world!

And she'll be Mrs. 'Awkins, Mrs. 'Emery  
'Awkins—

Got 'er for to nyme the d'y;

Settled it last Monday, so to church on  
Sunday

Off we trots the donkey shay!

Oh, Lizer! Sweet Lizer! If yer die an old  
maid you'll 'ave 'only yerself to blame!

D'y 'ear, Lizer? Dear Lizer! 'Ow d'y yer  
fancy 'Awkins for yer other nyme?

Perhaps, however, the most popular of  
Chevalier's songs is "My Old Dutch," in  
which a costermonger pays a tribute to the  
virtues of his wife. There is a touch of  
homely sentiment in this song that appeals  
to all classes of hearers. Here is the last  
verse:

I sees yer, Sal, yer pretty ribbons sportin'!

Many years now, old gal, since them young  
days o' courtin'.

I aint a coward, still I trust

W'en we've to part, as part we must,

That death may come and take me fast,

To wait my gal.

We've been together now for forty years,

An' it don't seem a d'y too much.

There aint a lydy lievin' in the land

As I'd swap for my dear Old Dutch.

IN VAUDEVILLE'S REALM.

Novel Features to Be Seen in Concert and  
Music Halls.

There are but four nights more of Yvette  
Guilbert, who ends her engagement at the  
Olympia Wednesday. To-night she will be  
heard at the Schiel concert in her popular  
songs and imitation of Sarah Bernhardt.  
Other attractions to-night are Agnes  
Thompson, soprano singer; Sig. Libenati,  
the "Old Dutch" singer; Edith Koch, the  
violinist, and the Schumann female quartet.  
Here Schiel will conduct the orchestra.  
The vaudeville bill for the week  
includes the Onasie brothers, acrobatic  
clowns, from European music halls.  
The fixed attractions are the Leamy sisters,  
Mlle. Loretty, Harry Lawson, the  
Avolas, Les Andors, the Johnson troupe,  
Charles Nelson Udohi, My Fancy, the  
Dobson, the Banks and the D'Arbys.  
New features are being constantly  
introduced in "Excalibur, Jr.," and active  
preparations are being made for the  
celebration of the hundredth performance.  
Miss Templeton, it is announced, will shortly  
appear in lights.

Weber and Fields return to Proctor's  
Pleasure Palace this week with their droll  
songs, dances and imitations. The twin  
sisters Abbot, valets of "1862," make their  
vaudeville debut and Little Gloria has a  
new budget of songs. Among other attractions  
are Billy Emerson, George Lockhart's  
elephants, the Flying Dillons, the four Mrs.  
sisters, Marietta and Beloni, the Acme Four,  
James F. Hoey, Elsie Adair, Stacey and  
Bibbeck, Lavender and Thompson, Gertrude  
Mansfield, Guyey Trio, Major Newell,  
John Carey, Loring and Leslie and Mabel  
Slason. At to-day's concert Bertha Ricci,  
of light open fame, will appear with Lord  
Gilson, James F. Hoey, Sherman and  
Morley, Mabel Stillman and others.

Rode Rende, a transformation dancer,  
makes his debut to-morrow night at  
Koster & Bial's. The seven Cringes,  
acrobats, remain an attraction, with Paul  
Marinetti, the pantomimist; Bernito, the  
double-voiced comedian; Woodward's  
trained seals and sea lions, Clivevalli,  
the juggler; with new features, the  
Dunham trio, and the original series of  
living pictures.

The three sisters Dunbar, from the Ox-  
ford Music Hall, London, make their first  
appearance at the Imperial Music Hall to-  
morrow night. They rank among the  
cleverest change artists in the vaudeville  
world. Other specialists are Horwitz and  
Bowers, the Devere family, Charles Wayne,  
Dr. Lauer and Deborah, Lillie Laurel,  
Mae Lowery and Louise Maured.

The Prisoner of Sunday," with its pretty girls  
singing a sentimental feature. At to-  
night's concert Gubal and Ortiz, in syn-  
cronic feats; Lillian Laurel, the Donovans,  
George H. Wood and a host of others will  
appear.

Jules Levy, comest soloist, plays at Proctor's  
Theatre. Twenty-third street, where  
attracts a host of vaudeville artists con-  
tinuously. The Minic Four, vocal  
comedians, have a burlesque, entitled "It  
Will Be." Shortman and Shortman, do a  
trapeze travesty in their "Jay Circus."

Charles B. Ward comes from uptown to  
sing Bowery ballads with original and  
and, for the first time, a new song by  
Raymond Moore, who wrote "Sweet Marie."

Haines and Pettigall back the winners in  
their funny pool room scene, and Leclair  
and Leslie are burlesquers who have some-  
thing fresh and funny to offer. The four  
Woods, Mabel Stillman, the Wiltons, the  
Panthers, and the Two Bostons are in the  
bill, with the sisters Sanford, Clara Ray-  
mond, the Bains, Kummer and Ottum.

At Kallia's this week will be seen the  
Cory brothers, who are noted in the  
European music halls for the excellence of  
their horizontal bar act. The three brothers  
Nighting are retained. This comedy  
duet includes O'Brien and Havel,  
Press Edridge, the Zulu trio, Dryden and  
Rags, the Navys, Morley and Leclair,  
Phy and Hall, the California trio, McNulty  
sisters, the Sa Vans, Lew Randall, Water-  
bury brothers, and the Keanes, the sisters  
Gonzales and half a dozen more.

Harland and Robinson, musical special-  
ists, will make their American debut at  
Tony Pastor's this week. They play a  
variety of instruments, and are clever in

their line. Lydia Drennas, the ventrilo-  
quist and cartoonist, plays a return en-  
gagement. Other features are Josephine  
Sabel, the Donovans, the Kodaks, J. C.  
Harrington, the Ryders, Mr. and Mrs.  
Marsh and Kitty Mitchell, late of "The  
Crazy Patch" company.

There will be an entire change of bill  
at Huber's Fourteenth Street Museum this  
week. In the carlo hall Manager Huber  
will introduce an intercollegiate rowing  
contest, in which the contestants will be  
young and pretty women, championing  
their favorite universities. They will be  
costumed in the colors of their respective  
colleges. Other features will be the New-  
politan Four, Me and Him, Whale Oil  
Gus and the midger Monday, Lago, the  
talking pony, Professor Hornum and Mary  
Martin. In the theatre there will be two  
companies, one devoted to variety and the  
other to farce comedy. The latter will  
produce a one-act comedy entitled "The  
Black Detective." Among the artists in-  
cluded in the variety troupe are McCar-  
thy and Reynolds, Dika and Wade, All-  
cote and Wilde, Dorothy Brush and Frank  
Lawrence.

Wallace, the man-eating lion, will move  
to Huber's Eighth Avenue Museum this  
week. Besides Wallace, the carlo hall  
will contain, among others, Professor King,  
Professor Jameson, Dexter and Tony  
White. In the theatre will be seen the  
Zaros, the Diamonds, Ed Rogers, Rosina,  
Cecil Herson and J. H. Byrne.

Sam T. Jack's company of forty perform-  
ers will be the attraction at Miner's Bow-  
ery Theatre this week. There will be a  
series of living pictures, in which many

of the most famous names of the stage

will be seen.

Chevalier "Knocks 'Em in the Old Kent Road."



Knock 'em in the Old Kent Road!

pretty and shapely girls will take part.  
There are vaudeville and burlesque fea-  
tures in abundance, and the entertainment  
concludes with the spectacular production  
"The Ball Fighter."

Pym and Sheridan's Combination Show  
of twenty white and fifteen Colored per-  
formers will be seen at the Eighth Ave-  
nue Theatre this week. The company in-  
cludes some clever specialty performers,  
and they give one of the best shows seen  
at this theatre.

The crime groups in the Eden Music  
Chamber of Horrors have been rearranged,  
and the effect is much improved. Koeves-  
ky's Orchestra is attracting great praise,  
the solo by the leader being especially  
interesting.

BERNHARDT'S NEW DRAMA.

The Action of "Yezyl" Takes Place Six  
Centuries B. C.

The action of Sarah Bernhardt's "Yezyl,"  
the Buddhist drama, which she will be seen  
in for the first time here in Abbey's  
Theatre, January 20, takes place six cen-  
turies B. C. For the story the authors  
found their documents in the legends trans-  
lated by Burnouf.

The Prince Scindia is madly in love  
with Yezyl, a courtesan. While Yezyl is  
satisfied with the homage given she dreams  
of the unknown, and scarcely condescends  
to glance at the golden tripod stolen by  
the Prince from the sacred altar of the  
temple to lay at his feet.

Crown Prince Saryamouli goes to the  
temple to pray before his coronation. He  
sees and, and bids the Yogi tell him of  
the crimes, the sin and grief of the world.  
He determines not to reign, and he gives  
up his empire, going to the desert to  
seek the discipline of Yogi. Yezyl has  
insisted to the scene, and she says that  
did he know love he would not go. The  
Yogi dares her to try her power.

The second act represents a clear, star-  
light night in the forest. Under the  
branches of a cedar tree, the Prince is  
sitting. He is alone and lonely at his heart,  
beseeching his love, but he will not listen.  
Suddenly Yezyl appears, beautiful and  
stately, in a long robe of silk and gold.  
She is tender, repentant, careening. She  
weeps and implores, but all in vain. When  
he talks of spiritual love and of the beauty  
and happiness of pure faith and hope,  
Yezyl believes and becomes the Magdeline  
of the Hindu Christ.

The third act is the dramatic one. After  
walking three days and nights through the  
desert Yezyl has returned with Yogi to  
her home. She is ill and comes only to  
have her treasures sold to give everything  
to the poor.

Scindia, in her absence, has become the  
King. He is carefully watched by his  
mother, the Princess Harastri. She shuts  
him up in his room every night and guards  
the doors of her palace. The Prince es-  
capes and leads a merry life. He brings  
to Yezyl treasures, jewels and gold, and she  
tells the Yogi to give them to the poor.

The King becomes violent and aggressive,  
and Yezyl indignantly outraged. Final-  
ly, in the struggle, she catches his dagger  
from his belt and kills him.

Just then the Princess Harastri knocks,  
and comes to congratulate the courtesan  
upon the change in her life. Yezyl thrusts  
the body under the silken cover of the sup-  
per table. When the Princess learns that  
her son has been killed she orders Yezyl  
seized and her eyes destroyed.

In the last act Yezyl is sightless and dying.  
Her only prayer is to hear once more  
the voice of the master. He comes at last,  
bringing words of pity, even of love. They  
live couch and Yezyl dies, but to live  
again in the lotus flower that the god In-  
dra holds in his large golden hands.

The polo game, handicap races and other  
athletic contests have attracted crowds to  
the Ice Palace and Skating Rink at Levee  
avenue and One Hundred and Seventh  
street. The regimental competition will  
have nearly one hundred entries.

Frank Mayo is said to be doing an enor-  
mous business in the West with his  
dramatization of Mark Twain's "Puddin'-  
head Wilson."

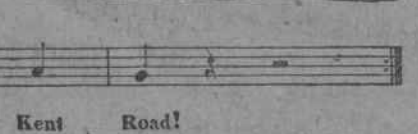
# NEW PLAYS GALORE THIS WEEK.

"Chimmie Fadden" Will Make His First Bow, and Henry Arthur Jones's Latest Effort Will Be Seen.

During the past week New Yorkers have  
suffered an embarrassment of riches in  
matters theatrical. New plays were  
showered so thick and fast upon them that  
it has been a difficult matter to choose  
between attractions. For this week a  
little relaxation is offered, there being but  
three new plays and an opera that is new  
to all intents and purposes, so long ago  
was it produced in this city.

At the Garden Theatre to-morrow night  
"Chimmie Fadden," in the person of  
Charles H. Hopper, a comedian of great  
ability, will make his metropolitan debut.  
The play is a dramatization of Edward  
Townsend's book, and Augustus Thomas

has collaborated with the author in pre-  
paring it for the stage. The play opens  
on the Bowery, showing the junction of  
Peel and Division streets. "Chimmie" is  
a lad of the streets, quaint in utterance,  
quick in wit, and valiant in defence of  
himself. He is an odd mingling of nature.  
Though brought up amid vice and crime  
he poses as a pleader on behalf of morality,  
and is ready to back his arguments with  
his fists. He redeems a lad from a course  
of wickedness, hobnobs with aristocracy,  
sings love songs to his "steady company,"  
and dances for his friends. The characters  
introduced in the play are drawn from life,  
and despite the element from which the  
material is obtained there is said to be



Knock 'em in the Old Kent Road!

has collaborated with the author in pre-  
paring it for the stage. The play opens  
on the Bowery, showing the junction of  
Peel and Division streets. "Chimmie" is  
a lad of the streets, quaint in utterance,  
quick in wit, and valiant in defence of  
himself. He is an odd mingling of nature.  
Though brought up amid vice and crime  
he poses as a pleader on behalf of morality,  
and is ready to back his arguments with  
his fists. He redeems a lad from a course  
of wickedness, hobnobs with aristocracy,  
sings love songs to his "steady company,"  
and dances for his friends. The characters  
introduced in the play are drawn from life,  
and despite the element from which the  
material is obtained there is said to be

the cast of "The Governor of Kentucky,"

Craney's new play, which will be produced  
at the Fifth Avenue Theatre January 21,  
comprises besides Mr. Craney, Burr Meln-  
toth, Edwin Arden, Joseph Whelock, Jr.,  
William Boag, Percy Brown, Leinster  
Stoddard, E. D. Tyler, Annie O'Neill,  
Marion Abbott, Margaret Robinson, Anna  
Robinson and Miss Kate Denlin Wilson.

At the concert this evening the soloists  
will be Mme. Saville, Miss Traubmann,  
Miss Bauermeister, Lola Beeth and M.  
Viviani, Cremonini, Russiano, D'Aubigne,  
Viviani and Maurer.

The cast of "The Governor of Kentucky,"

Craney's new play, which will be produced  
at the Fifth Avenue Theatre January 21,  
comprises besides Mr. Craney, Burr Meln-  
toth, Edwin Arden, Joseph Whelock, Jr.,  
William Boag, Percy Brown, Leinster  
Stoddard, E. D. Tyler, Annie O'Neill,  
Marion Abbott, Margaret Robinson, Anna  
Robinson and Miss Kate Denlin Wilson.

At the concert this evening the soloists  
will be Mme. Saville, Miss Traubmann,  
Miss Bauermeister, Lola Beeth and M.  
Viviani, Cremonini, Russiano, D'Aubigne,  
Viviani and Maurer.

The cast of "The Governor of Kentucky,"

Craney's new play, which will be produced  
at the Fifth Avenue Theatre January 21,  
comprises besides Mr. Craney, Burr Meln-  
toth, Edwin Arden, Joseph Whelock, Jr.,  
William Boag, Percy Brown, Leinster  
Stoddard, E. D. Tyler, Annie O'Neill,  
Marion Abbott, Margaret Robinson, Anna  
Robinson and Miss Kate Denlin Wilson.

At the concert this evening the soloists  
will be Mme. Saville, Miss Traubmann,  
Miss Bauermeister, Lola Beeth and M.  
Viviani, Cremonini, Russiano, D'Aubigne,  
Viviani and Maurer.

The cast of "The Governor of Kentucky,"

Craney's new play, which will be produced  
at the Fifth Avenue Theatre January 21,  
comprises besides Mr. Craney, Burr Meln-  
toth, Edwin Arden, Joseph Whelock, Jr.,  
William Boag, Percy Brown, Leinster  
Stoddard, E. D. Tyler, Annie O'Neill,  
Marion Abbott, Margaret Robinson, Anna  
Robinson and Miss Kate Denlin Wilson.